



Royal Academy of Music.

YORK GATE, MARYLEBONE ROAD, N.W.-1.

Principal - JOHN B. McEWEN, M.A., F.R.A.M.



PHOTO BY ALEX. CORBETT.

STUDENTS' ORGAN RECITAL

AT THE
DUKE'S HALL,

On Monday, February 2nd, 1925, at 3 o'clock.

PROGRAMME

PRICE THREEPENCE.

== Programme ==



INTERVAL OF FIVE MINUTES.

SONGS—{“Turn Thee to me”
“By the Waters of Babylon”} Dvorák

AMA HUBBLE.

(Accompanist (*Organ*), CLAUDE V. ALLEN.)

WILLIAM O. GREY.

ELEGIE } —'Cello D. van Goens
SCHERZO }

JOHN M. RICHARDS.

(Accompanist, JOHN WALTON.)

ALICE BARKLIE.

PRELUDE AND GAVOTTE FROM SONATA IN E—Violin (Unaccompanied) Bach

IVY RAINIER.

FINALE IN B FLAT—Organ Franck

OWEN LE P. FRANKLIN.

(Henry Smart Scholar.)

CHAPPELL CONCERT GRAND PIANOFORTE.



Royal Academy of Music

JUNIOR DEPARTMENT.

A Junior Department of the Academy exists with the object of providing sound and suitable instruction for pupils who are too young to be admitted as ordinary students, and whose time is chiefly occupied with their general education.

Intending pupils must be under sixteen years of age, and care will be taken to place them under teachers who have special experience in the teaching of young children.

As it is desirable to interfere as little as possible with a pupil's general education, every effort will be made to arrange lessons and classes to meet individual requirements.

The inclusive fee of £7 7s. od. per term includes a Principal Study, Elements of Music, and Aural Training.

The Prospectus, giving full particulars of the Course of Study, Fees, and Regulations, can be obtained on application.

J. A. CREIGHTON,
Secretary.



ROYAL ACADEMY of MUSIC

PRACTICE CONCERT.

On SATURDAY, MARCH 7th, 1925, at 3 o'clock.
Under the direction of Mr. FREDERICK KEEL, F.R.A.M.

No Repetition of a Piece,
or Recall of a Performer,
is allowed at these
Meetings.

Practice Concerts are Students' Meetings and are a part of the Educational Course.
Friends of Students who are present are expected to hear them with indulgence.

The Doors will be closed during each piece.
Those having to leave are requested to do so between the Pieces and not during the Music.

Titles of Works.	Names of Performers.
SONATA IN C SHARP MINOR, OP. 27, NO. 2 (Last Movement)—Pianoforte..... <i>Beethoven</i> <i>Presto agitato.</i>	Helen Delafons.
SONATA IN G MAJOR—'Cello..... <i>G. B. Sammartini</i> (a) <i>Grave.</i> (b) <i>Allegro.</i> (Accompanist, Frances Allen.)	Margaret Curry.
INTERMEZZO IN F MINOR, OP. 2, NO. 3—Pianoforte..... <i>E. von Dohnányi</i>	Gwen Hayward. ✓
SONG (MS.)—"A ship, an isle, a sickle moon"..... <i>Charles Lynch</i> (Accompanist, Charles Lynch.)	Beatrice E. Ball. ✓
(a) PAVANE POUR UNE INFANTE DÉFUNTE } — Pianoforte { <i>Ravel</i> (b) MINSTRELS } <i>Debussy</i>	{ Doris A. V. Strong. ✓
(a) "RIGAUDON" } — Violin..... <i>Handel—H. Harty</i> (b) "PASSACAGLIA" } — Violin..... <i>Handel—H. Harty</i> (Accompanist, Doris Hibbert.)	John Hamilton. ✓ (Charles Oldham Scholar.)
SONATINA (1st and 2nd Movements)—Pianoforte..... <i>Ravel</i> (a) <i>Modéré.</i> (b) <i>Minuet.</i>	Madeline E. Punt. ✓
INTERVAL OF FIVE MINUTES.	
"LÉGENDE"—Harp..... <i>Gaubert</i>	Naomi Harben. (Ada Lewis Scholar.)
IMPROMPTU IN F SHARP MAJOR, OP. 36—Pianoforte..... <i>Chopin</i>	Gladys Healey. †
"FANTASIE-STÜCKE," NOS. 1, 6, 7, AND 8—Trio for Violin, 'Cello, and Pianoforte..... <i>W. Rabl</i>	{ Hazel Gilbertson (<i>Violin</i>). Peers Coetmore-Jones (' <i>Cello</i>). Allan Vickers (<i>Pianoforte</i>).
CONCERT STUDY IN G MAJOR—Pianoforte..... <i>E. Poldini</i>	Jean Campbell.
FIVE SHORT PIECES—'Cello..... <i>F. Purcell Warren</i> (Accompanist, Joan Davies.)	Edna Harverson. †
"EVENSONG"—Pianoforte..... <i>Felix Swinstead*</i>	Frances Twyford. †

* EX-STUDENT.

† WITH WHOM THIS SUBJECT IS A SECOND STUDY.

CHAPPELL CONCERT GRAND PIANOFORTE.

N.B.—Students are expected not to show the courtesy to their Fellow-Students of leaving before the last piece, unless the programme should extend beyond 5 o'clock.



Royal Academy of Music.

YORK GATE, MARYLEBONE ROAD, N.W.-1.

Principal :

JOHN B. McEWEN, M.A., F.R.A.M., F.R.C.M.



PHOTO. BY ALEX. CORBETT

STUDENTS' **ORCHESTRAL CONCERT**

AT THE

QUEEN'S HALL,

On Tuesday, March 31st, 1925, at 3 o'clock.

Conductor - SIR HENRY J. WOOD, Mus. Doc., F.R.A.M.

PROGRAMME

PRICE THREEPENCE.

IN ACCORDANCE WITH THE REQUIREMENTS OF THE LONDON COUNTY COUNCIL:

- ACCORDANCE WITH THE REQUIREMENTS OF THE EXCISE ACT
(i) The public may leave at the end of the performance or exhibition by all exit doors, and such doors must at that time be open.
(ii) All gangways, passages, and staircases must be kept entirely free from chairs or any other obstruction.
(iii) Persons must not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating sufficient space must be left for persons to pass easily to and fro and to have free access to exits.

Programme



ACADEMIC FESTIVAL OVERTURE ...	... . . . . .	Brahms
CONCERTO FOR VIOLIN—(First Movement)...	... . . . . .	Tschaikowsky
	<i>Allegro moderato.</i>	
HUGO RIGNOLD.		
(Associated Board Exhibitioner.)		
SONG—"Far greater in his lowly state" (<i>La Reine de Saba</i>)	... . . . . .	Gounod
	MAUD BOSTOCK.	
SYMPHONY No. 7, in A, Op. 92—(Second and Third Movements)	... . . . . .	Beethoven
	(a) <i>Allegretto</i> (Conducted by LESLIE REGAN).	
	(b) <i>Presto</i> (Conducted by KATHLEEN SUMMERS).	

INTERVAL OF FIVE MINUTES.

CONCERTO IN B FLAT—Pianoforte (First Movement)	...	...	...	...	...	...	Brahms
	<i>Allegro non troppo.</i>						
	ERIC BROUH.						
SONG—"Hiawatha's Vision"	...	...	...	...	...	...	Coleridge-Taylor
	GLYNDWR JONES.						
CONCERTO IN B MINOR FOR FOUR VIOLINS	...	...	...	...	...	...	Vivaldi
	(Cadenza, Rowsby Woof*)						
IVY RAINIER, ENID BAILEY, HILDA PARRY, NORAH STEVENSON.							
SONG—"Ombra Leggiera" (<i>Dinorah</i>)	...	...	...	...	...	...	Meyerbeer
	STELLA BROWNE.						
CONCERTO IN D MINOR, No. 10—Organ	...	...	...	...	...	...	Handel
	(Arranged by Sir Henry J. Wood*)						
(a) First and Second Movements	...	...	...	...	...	...	CLAUDE V. ALLEN
(b) Third and Fourth Movements	...	...	...	...	...	...	EDNA C. HOWARD } Organ.

* Ex-Student.

CHAPPELL CONCERT GRAND PIANOFORTE.

THE ORCHESTRA.

LENT TERM, 1925.

First Violins.

BAILEY, ENID
BOWLBY, WINIFRED
FARROW, MURIEL
HALE, WILFRID N. V.
HAMILTON, JOHN
HURD, JOSEPHINE L.
HYMAN, MAXINE
JESSOP, EVELYN M. J.
MARTIN, PEGGY
McDONALD, PHYLLIS
MONK, FREDA C.
MOORE, EDNA
PARRY, HILDA
RAINTER, IVY
RIGNOLD, HUGO
ROCHFORT-DAVIES, JOAN
ROODE, JOSEF DE
SIDAY, ERIC
STEVENSON, NORAH
SUTCLIFFE, EVELYN M.
SUTTON, RUPERT
TATE, PHYLLIS
WAXMAN, MAURICE
ZIMMERMAN, ALFRED A.

Second Violins.

BACCA, MAVIS E.
BARCA, LILY H.
BRAINWELL, NORAH
COCKING, ENA C.
COLENBRANDER, VERA
EDMUND, FLOYD E.
GILBERTSON, HAZEL
HEINF, ELEANOR
JACOBS, BEATRICE
JENKINS, HENRI H.
JONES, EVELYN W.
KIRK, ALEXANDER
MAWSON, ELIZABETH
NEWMAN, MARY H.
NOBLE, NOREEN M.
RADMALL, MARGARET E.
REID, ALEXANDER M.
SACKS, ANNIE
SAMWAYS, NORA
SARGENT, DOROTHY
TANTON, DOROTHY E.
TERRELL, SIMONE
TIPPETTS, EILEEN C.
WILLIAMS, SYDNEY
WINDSOR, MADELEINE
YOUNG, ALBERT W.

Violas.

LOCKYER, MR. J. T.
BERLY, HARRY
BURTON, PHILIP C.
CLOAD, MR. J. C.
COOPERWHEAT, WINIFRED
FRASER, JOHN
KNOWLES, FRANCES G.
PERMAN, HILDE
POGCNET, JEAN
TAYLOR, WALTER
WINTER, ANNE E.
WYAND, MR. H. B.

Violoncellos.

ALLEN, FRANCES K.
BONNER, JOAN M.
BOWLEY, MARION E. M.
CAMERON, DOUGLAS
CURRY, MARGARET R.
FAGAN, SOFIA
FOURACRE, CELIA M.
GRUMMITT, MARGARET H.
HARVERSON, EDNA G.
HEWLAM, ADAM I.
JACOBS, KATHLEEN J.
JONES, KATHLEEN P. C.
KILICK, ALBERT E.
LE RICHE, ROSAMOND L.
MULHOLLAND, JOAN
READ, WINIFRED
RICHARDS, JOHN M.
STRATTON, REGINALD E.
TANNER, CLAUDE
TIZZARD, STANLEY E.
VEVERS, DORIS

Double-Basses.

WINTERBOTTOM, MR. C.
CARRODUS, MR. E. A.
GREENISH, DORIS M.
HOBDAY, MR. C.
LODGE, MR. H. E.
STANLEY, MR. P. J.
STERLING, MR. S.
WHITMORE, MR. E. W.

Flutes.

STAINER, MR. C.
SMITH, MR. W. G.
HOPKINSON, MR. L.

Piccolo.

HOPKINSON, MR. L.

Oboes.

GOOSSENS, MR. L. J.
GASKELL, HELEN
MACDONAGH, MR. J. A.

Clarinets.

DRAPER, MR. H. P.
KEALEY, EDWARD A.
MAIDEN, LIONEL J.

Bassoons.

JAMES, MR. W. G.
NEWTON, MR. R.

Double-Bassoon.

PENN, MR. ALFRED

Horns.

BRAIN, MR. A. H.
BRAIN, MR. A. E.
CURSUE, ALFRED J.
GRAY, ROBERT V.
PENN, MR. A.

Trumpets.

SOLOMON, MR. J., F.R.A.M.
JAMES, MR. F. G.
PRITCHARD, MR. E.

Trombones.

STAMP, MR. J.
GARVIN, MR. A. T.
EVANS, MR. R. (Bass)

Tuba.

LANE, MR. H.

Timpani.

BENDER, MR. C.

Bass Drum, Cymbals, Triangle, etc.

SCOTT, MR. R.
GRADER, MR. W. J.

Harps.

MELHUISH, PHYLLIS G.
WOLFE, JULIA

Organ.

JONES, W. IFOR

Librarian.

RENAUT, MR. W. E.

8 1925

NEW SCALA THEATRE.

CHARLOTTE STREET & TOTTENHAM STREET, TOTTENHAM COURT ROAD, W.I.
NEAREST TUBE STATION GOODE STREET.

PROPRIETOR .. Dr. E. DISTIN MADDICK, C.B.E. LICENSEE .. D. A. ABRAHAMS.
BOX OFFICE Phone: Museum 6010.



ROYAL ACADEMY OF MUSIC OPERATIC CLASS.

“The Magic Flute” . . . Mozart

ON JULY 6TH, 8TH AND 10TH.

“Falstaff” . . . Verdi

ON JULY 7TH, 9TH AND 11TH.

AT 8 P.M.

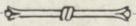
DOORS OPEN AT 7.30 P.M.

Conductor - - - - - JULIUS HARRISON, Hon. R.A.M,

Producer - - - - - CAIRNS JAMES, Hon. R.A.M.

Stage Manager - - - - - ISOBEL MACLAREN, A.R.A.M.

Ballet under the Direction of Miss FLORA M. FAIRBAIRN.



Male Chorus augmented by Members of the LONDON OPERATIC CHOIR.

FULL ORCHESTRA OF THE ROYAL ACADEMY OF MUSIC.

Scenery, Costumes and Properties kindly lent by THE BRITISH NATIONAL OPERA COMPANY, LTD.

Wigs, &c., by Messrs. CLARKSON and Messrs. BERT.



EXTRACTS FROM THE RULES MADE BY THE LORD CHAMBERLAIN.
1.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill.
2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards.
3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order.
4.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

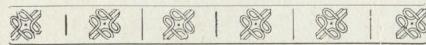


6d

NEW SCALA THEATRE



OBtainable AT THE BARS
AND FROM THE ATTENDANTS



At the
Bar

Apollinaris

"Baby Polly"
with your
Whisky

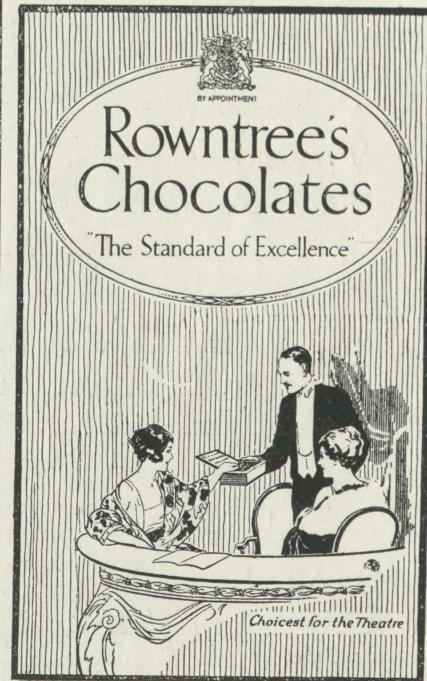
CLAYTON'S High - Class Minerals

AT ALL THE BARS.

GOLD BAND WHISKY

On Sale at all the Bars.

☞ You cannot
buy a Box of
Chocolates in a
Theatre
after 9.30.



ROYAL ACADEMY OF MUSIC
OPERATIC CLASS.

NEW SCALA THEATRE, JULY 6TH—11TH, 1925.

“THE MAGIC FLUTE”

LIBRETTO BY SCHIKANEDER.

MUSIC BY W. A. MOZART (1791).

CASTS:

	JULY 6th:	JULY 8th:	JULY 10th:
Pamina, daughter of the “Queen of Night”	Rose Alper	Lesley Duff	Rose Alper
Papagena	Dorothy Ryan	Dorothy Ryan	Margaret Wilkinson
Queen of the Night	Adélaïde Cardanelli	Adélaïde Cardanelli	Adélaïde Cardanelli
Ist Lady	Joan Morris	Eva Sternroyd	Joan Morris
2nd Lady	May Turtle	Lilian Harris	Freda Rich
3rd Lady	Léonore Weeple	Gertrude Manley	Ethel Barker
1st Genius	Norah Moore	Annie Kilgour	Grace Trollope
2nd Genius	Theodora Wiltshire	Vera Kneebone	Mary Fuller
3rd Genius..	Vivien Evans	Ama Hubble	Vivien Evans
Tamino, an Egyptian Prince	Murray Brown	Murray Brown	Murray Brown
Monostatos, a Moor	Walter Taylor	Walter Taylor	Walter Taylor
Papageno, a bird-catcher	Robert Alva	John Wightman	John Wightman
Sarastro, the High Priest	Bruce Anderson	Bruce Anderson	Bruce Anderson
Speaker	Ronald Cliff	Ronald Cliff	Ronald Cliff
1st Priest and Armed Man	Herbert Tree	Herbert Tree	Herbert Tree
2nd Priest and Armed Man	Alfred E. Lucock	Alfred E. Lucock	Alfred E. Lucock

Chorus of People, Priests, Slaves, &c.

ACT I.

SCENE 1	Exterior of the Temple of the Queen of Night.
„ 2	A Room, furnished in the Egyptian style.
„ 3 .. . . . .	.. Outside the Temple of Sarastro.

ACT II.

SCENE 1	The Temple of Wisdom.
„ 2 .. . . . .	.. A Garden.
„ 3	The Temple of Wisdom.

ACT III.

SCENE 1 .. . . . .	.. A Grove.
„ 2	Outside the Temple of Wisdom.
„ 3 .. . . . .	.. Interior of the Temple.

Interval of Ten minutes between each Act.

THE DOORS WILL BE CLOSED DURING EACH ACT.

“THE MAGIC FLUTE”—*Continued.*

CHORUS.

JULY 6th.

1st Sopranos.

Grieve, J.
Hall, D.
Healey, G.
Hupton, D.
Moreland, K.
Palmer, G.
Shaw, D.
Trollope, G.
Tunbridge, E.
Wells, L.
Wilkinson, M.

2nd Sopranos and Contraltos.

Avona, M.
Barker, E.
Black, E.
Davis, T.
Durham, M.
Harris, L.
Hubble, A.
Lewis-Jones, L.
Ottmann, L.
Reynolds, G.
Roberts, E.
Vallange, A.

JULY 8th.

1st Sopranos.

Grieve, J.
Hall, D.
Healey, G.
Hupton, D.
Moore, N.
Moreland, K.
Palmer, G.
Shaw, D.
Trollope, G.
Tunbridge, E.
Wells, L.
Wilkinson, M.

2nd Sopranos and Contraltos.

Avona, M.
Barker, E.
Black, E.
Davis, T.
Durham, M.
Lewis-Jones, L.
Ottmann, L.
Reynolds, G.
Roberts, E.
Vallange, A.
Weeple, L.
Wiltshire, T.

JULY 10th.

1st Sopranos,

Duff, L.
Grieve, J.
Hall, D.
Healey, G.
Hupton, D.
Moore, N.
Moreland, K.
Palmer, G.
Shaw, D.
Tunbridge, E.
Wells, L.

2nd Sopranos and Contraltos.

Avona, M.
Black, E.
Davis, T.
Durham, M.
Harris, L.
Hubble, A.
Lewis-Jones, L.
Ottmann, L.
Reynolds, G.
Roberts, E.
Vallange, A.
Wiltshire, T.

SYNOPSIS OF THE STORY:

At the opening of the Opera, Tamino, an Egyptian prince, is seen in mortal combat with a serpent; his cries of terror bring three ladies on the scene, who slay the serpent and comfort Tamino, who has fainted. These ladies consider the young prince as likely to aid their mistress, the Queen of Night, to recover her daughter, whom she has lost; they show him a miniature of the princess, of whom he immediately becomes enamoured, vowing to become her champion. For his mission he is endowed with a magic flute which will keep him safe in every danger (for it has power to soften all hearts towards him), three Genii or boys, to guide him to his destination and enlighten him with wise counsels, and a garrulous bird-catcher is assigned to him for a servant. Thus this much-guarded hero proceeds to the abode of the high priest Sarastro, who has abducted Pamina from her mother's supposed evil influence, and destines her to the service of the Temple. Conducted to its gates by the three protecting Genii, and being refused admittance, Tamino holds a lengthy colloquy with a nameless priest, from whom he ascertains that Pamina is still living. The chattering servant, Papageno, meanwhile has effected an entrance and persuaded Pamina to escape with him, and seek Tamino (whom she has not yet seen). They fly, but are overtaken and bound in fetters by Monostatos, a false Moor, under whose guardianship Sarastro has placed Pamina. The chief intelligence of the piece, Sarastro, now comes on the scene; he chastises Monostatos, and decrees that the lovers shall undergo a course of probation in the sanctuary.

In the second Act the ordeal of silence is imposed on Tamino; Pamina speaks to him in vain, and imagines him to be estranged; her mother then works on her feelings to kill Sarastro with a dagger. In Act 3 Pamina loses her reason for a short time, the lovers go through what are called the ordeals of fire and of water, that is to say, they walk through what may be supposed an abstract of those elements during a short march played by Tamino on the magic flute, in order that the trial may be performed with safety. After this the triumph of the lovers is proclaimed, the kingdom of darkness extinguished, and wisdom and joy reign upon earth.



ROYAL ACADEMY OF MUSIC

OPERATIC CLASS.

NEW SCALA THEATRE, JULY 6TH—11TH, 1925.

Proprietor ... Dr. E. DISTIN MADDICK, C.B.E. Licensee ... D. A. ABRAHAMS.

LIST OF ORCHESTRA.

"The Magic Flute."

First Violins :

McDonald, Phyllis
Bacca, Lily H.
Bowlby, Winifred
Hurd, Josephine L.
Parry, Hilda
Siday, Eric

Second Violins :

Jenkins, Henri H.
Borsdorff, Adolf.
Manson, Elizabeth
Sacks, Annie

Violas :

Fraser, John
Copperwheat, Winifred
Ticehurst, John V.

Violoncellos :

Tizzard, Stanley E.
Killick, Albert E.
Mulholland, Joan

Double Bass :

Winterbottom, Mr. C.
Greenish, Doris M.

Flutes :

Stainer, Mr. C.
Underwood, Miss Mary

Oboes :

Pantling, Mr. J. C.
Gaskell, Helen

Clarinets :

Draper, Mr. H. P.
Maiden, Lionel J.

Bassoons :

Newton, Mr. R.
Penn, Mr. Alfred

Horns :

Thornton, Mr. H. F.
Gray, Robert V.

Trumpets :

Solomon, Mr. John
James, Mr. F. G.

Trombones :

Cornish, Mr. T.
Garvin, Mr. A. T.
Evans, Mr. R.

Timpani :

Beckwith, Mr. S. J.

Celeste.

Sheppard, Doris

Orchestra for "Falstaff."

First Violins :

Pougnet, Jean
Bailey, Enid
Monk, Freda
Moore, Edna
Tate, Phyllis
Waxman, Maurice

Second Violins :

Kirk, Alexander
Edmunds, Floyd E.
Tanton, Dorothy E.
Windsor, Madeleine

Violas :

Berly, Harry
Perman, Hazel
Richards, Constance
Stevenson, Norah

Cellos :

Richards, John M.
Tanner, Claude
Vevers, Doris

Double Bass :

Winterbottom, Mr. C.
Greenish, Doris M.

Flutes :

Stainer, Mr. C.
Underwood, Miss Mary
Halfpenny, Mr. A.

Piccolo :

Halfpenny, Mr. A.

Oboes :

Pantling, Mr. J. C.
Gaskell, Helen

Cor. Anglais :

Pantling, Mr. J. C.

Clarinets :

Draper, Mr. H. P.
Kealey, Edward A.

Bassoons :

Newton, Mr. R.
Penn, Mr. Alfred

Horns :

Thornton, Mr. H. F.
Penn, Mr. Alexander
Van der Meerschen, Mr. H.
Gray, Robert V.

Trumpets :

Solomon, Mr. John
James, Mr. F. G.
Fenwick, Mr. G.

Trombones :

Cornish, Mr. T.
Garvin, Mr. A. T.
Evans, Mr. R.

Tuba :

Lane, Mr. H.

Timpani :

Beckwith, Mr. S. J.

Bass Drum and Cymbals :

Baron, Guy

Harp :

Melhuish, Phyllis G.

Librarian :

Renaut, Mr. W. E.



ROYAL ACADEMY OF MUSIC

Operatic and Dramatic Classes.

Under the Direction of:

MR. JULIUS HARRISON, Hon. R.A.M., MR. CAIRNS JAMES, Hon. R.A.M.,
MISS FLORA M. FAIRBAIRN, MR. A. ACTON-BOND, Hon. R.A.M., MRS. MATTHAY, F.R.A.M.,
MISS KATIE THOMAS, F.R.A.M., etc.

Courses of Study.

OPERA.

SINGING, two lessons per week of one hour each in conjunction with one other Student.
STAGE GESTURE, two hours per week in class.
STAGE CRAFT AND DICTION, one hour per week in class.
DANCING, one hour per week in class.
GENERAL MUSICIANSHIP, Pianoforte, Elements of Music, Harmony, and Aural Training as
arranged by the Principal.
OPERATIC REHEARSAL CLASS, two-four hours per week.

DRAMATIC ELOCUTION.

ELOCUTION, two lessons per week.
SECOND STUDY, a Musical Subject chosen by the Principal.
DEPORTMENT followed by Dancing.
A LANGUAGE of the Student's own choice.
ELEMENTS OF MUSIC followed by Aural Training.

DRAMA.

DRAMATIC CLASS and one half-hour private lesson weekly.
SECOND STUDY, a Musical Subject chosen by the Principal.
ELOCUTION, one hour's lesson per week in conjunction with two other Students.
DEPORTMENT followed by Dancing.
ELEMENTS OF MUSIC followed by Aural Training.

The fee for each of the above Courses is £14 14s. Od. per Term.



CAST I. "FALSTAFF."

Photo, "Navana."



CAST II. "FALSTAFF."

Photo, "Navana."



ROYAL ACADEMY OF MUSIC,
YORK GATE, MARYLEBONE ROAD, N.W.1

“The Magic Flute” and “Falstaff” *OPERAS,*

PRESENTED AT THE NEW SCALA THEATRE, JULY 6TH—11th, 1925.



CONDUCTOR.
MR. JULIUS HARRISON
Photo,
"Navana."



PRODUCER.
MR. CAIRNS JAMES
Photo,
"Navana."



STAGE MANAGEMENT,
Miss ISOBEL MACLAREN
Photo,
"Navana."



BALLET,
Miss FLORA M. FAIRBAIRN
Photo,
"Navana."



ROYAL ACADEMY OF MUSIC

Operatic and Dramatic Classes.

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MR. JULIUS HARRISON, Hon. R.A.M., MR. CAIRNS JAMES, Hon. R.A.M.,
MISS FLORA M. FAIRBAIRN, MR. A. ACTON-BOND, Hon. R.A.M., MRS. MATTHAY, F.R.A.M.,
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LIST OF ORCHESTRA.

“The Magic Flute.”

First Violins :

McDonald, Phyllis
Bacca, Lily H.
Bowlby, Winifred
Hurd, Josephine L.
Parry, Hilda
Siday, Eric

Second Violins :

Jenkins, Henri H.
Borsdorff, Adolf.
Manson, Elizabeth
Sacks, Annie

Violas :

Fraser, John
Copperwheat, Winifred
Ticehurst, John V.

Violoncellos :

Tizzard, Stanley E.
Killick, Albert E.
Mulholland, Joan

Double Bass :

Winterbottom, Mr. C.
Greenish, Doris M.

Flutes :

Stainer, Mr. C.
Underwood, Miss Mary

Oboes :

Pantling, Mr. J. C.
Gaskell, Helen

Clarinets :

Draper, Mr. H. P.
Maiden, Lionel J.

Bassoons :

Newton, Mr. R.
Penn, Mr. Alfred

Horns :

Thornton, Mr. H. F.
Gray, Robert V.

Trumpets :

Solomon, Mr. John
James, Mr. F. G.

Trombones :

Cornish, Mr. T.
Garvin, Mr. A. T.
Evans, Mr. R.

Timpani :

Beckwith, Mr. S. J.

Celeste.

Sheppard, Doris

Orchestra for “Falstaff.”

First Violins :

Pougnet, Jean
Bailey, Enid
Monk, Freda
Moore, Edna
Tate, Phyllis
Waxman, Maurice

Second Violins :

Kirk, Alexander
Edmunds, Floyd E.
Tanton, Dorothy E.
Windsor, Madeleine

Violas :

Berly, Harry
Perman, Hazel
Richards, Constance
Stevenson, Norah

Cellos :

Richards, John M.
Tanner, Claude
Vevers, Doris

Double Bass :

Winterbottom, Mr. C.
Greenish, Doris M.

Flutes :

Stainer, Mr. C.
Underwood, Miss Mary
Halfpenny, Mr. A.

Piccolo :

Halfpenny, Mr. A.

Oboes :

Pantling, Mr. J. C.
Gaskell, Helen

Cor. Anglais :

Pantling, Mr. J. C.

Clarinets :

Draper, Mr. H. P.
Kealey, Edward A.

Bassoons :

Newton, Mr. R.
Penn, Mr. Alfred

Horns :

Thornton, Mr. H. F.
Penn, Mr. Alexander
Van der Meerschen, Mr. H.
Gray, Robert V.

Trumpets :

Solomon, Mr. John
James, Mr. F. G.
Fenwick, Mr. G.

Trombones :

Cornish, Mr. T.
Garvin, Mr. A. T.
Evans, Mr. R.

Tuba :

Lane, Mr. H.

Timpani :

Beckwith, Mr. S. J.

Bass Drum and Cymbals :

Baron, Guy

Harp :

Melhuish, Phyllis G.

Librarian :

Renaut, Mr. W. E.

ROYAL ACADEMY OF MUSIC
OPERATIC CLASS.

NEW SCALA THEATRE, JULY 6TH—11TH, 1925.

“FALSTAFF”

LIBRETTO FREELY ADAPTED FROM SHAKESPEARE'S “MERRY WIVES OF WINDSOR” AND “HENRY IV.”
BY ARRIGO BOITO.

MUSIC BY GUISSEPPE VERDI (1893).

CASTS:

	JULY 7th:	JULY 9th:	JULY 11th:
Sir John Falstaff .. .	Arthur Fear	Glyndwr Jones	Arthur Fear
Ford (a Gentleman of Windsor) ..	Roy Henderson	Robert Alva	Roy Henderson
Dr. Caius (a French Physician) ..	Walter Taylor	Walter Taylor	Walter Taylor
Bardolph } followers of Falstaff ..	{ Herbert Tree	Herbert Tree	Herbert Tree
Pistol }	Ronald Cliff	Maurice Webbe	Ronald Cliff
Fenton, a young Gentleman in love with Nannetta .. .	Murray Brown	Murray Brown	Murray Brown
Mrs. Ford (Alice) .. .	Jessie Hewson	Hilda Harries	Jessie Hewson
Nannetta (her daughter) .. .	Stella Browne	Stella Browne	Lesley Duff
Dame Quickly .. .	Laura Turner	Ethel Barker	Laura Turner
Mrs. Page (Meg) .. .	Léonore Weeple	Mary Fuller	Léonore Weeple
The Host of the “Garter” .. .	Dudley White	Dudley White	Dudley White
Robin (a Page) .. .	Kate Moreland	Kate Moreland	Kate Moreland

Neighbours and Servants of Ford. *Wood-nymphs, Fairies, Urchins, &c.*

PERIOD HENRY IV. OF ENGLAND.

ACT I.

SCENE 1 .. .	.. .	.. .	Interior of the “Garter” Hostelry, Windsor.
„ 2 .. .	.. .	.. .	A Garden outside Ford's house.

ACT II.

SCENE 1 .. .	.. .	.. .	Interior of the “Garter” Hostelry.
„ 2 .. .	.. .	.. .	Inside Ford's house.

ACT III.

SCENE 1 .. .	.. .	.. .	Outside the “Garter” Hostelry. (Sunset).
„ 2 .. .	.. .	.. .	By Herne's Oak, Windsor Park. (Moonlight).

Interval of Ten minutes between each Act.

THE DOORS WILL BE CLOSED DURING EACH ACT.

CHORUS.

1st Sopranos	Bostock, M.	Livermore, E.	Ryan, D.	Trollope, G.
	Fisher, G.	Morris, J.	Shaw, D.	Turtle, M.
	Hall, D.	Moore, N.	Sternroyd, E.	Wells, L.
	Hughes, R.			
2nd Sopranos & Contraltos	Davies, T.	Hubble, A.	Reynolds, G.	Turner, P.
	Durham, M.	Kneebone, V.	Rich, F.	Vallange, A.
	Harris, L.	Lewis-Jones, L.	Roberts, E.	Wiltshire, T.

“FALSTAFF”—*Continued.*

SYNOPSIS OF THE STORY:

ACT I.—*Scene I.*

As the curtain rises, Falstaff and his two rascally factotums, Bardolph and Pistol, are discovered drinking. Dr. Caius, an excitable French doctor, rushes in protesting that they had made him drunk the previous evening, and that Bardolph and Pistol had picked his pockets. Both deny the allegations, and Falstaff thereupon dismisses Caius with a patronising wave of the hand. Falstaff now tells his confederates how he has lost his heart to Mrs. Ford (Alice) and Mrs. Page (Meg), and commands them to take a love-letter to each. They both refuse—Bardolph on the score that his “honour” prevents his doing so. Falstaff summons the page-boy to deliver the letters, then rates Bardolph and Pistol for daring to have a sense of “honour” when he can “hardly keep his own untainted.” Finally he dismisses them from his service, driving them from the room with a broom.

Scene II.

Mrs. Ford and Mrs. Page laughingly relate to Nannetta and Dame Quickly how they have received identical letters from Falstaff. The four of them go off deciding to punish Falstaff by playing a trick on him. Nannetta and Fenton, in love with one another, then meet and sing a playful love duet until interrupted by the return of the others, and again later on by the entry of Ford who is accompanied by Dr. Caius, Bardolph and Pistol. Ford is informed that Falstaff is trying to win his wife’s affections. It is agreed that Ford, who is unknown to Falstaff, shall visit the latter under the name of “Brook” in order to inveigle Falstaff into a thoroughly compromising situation. The four women return, and it is settled that Dame Quickly shall go to Falstaff on the following day to arrange meetings between him, Alice and Meg. The curtain descends on their hilarious laughter as they picture to themselves the success that will attend their plotting against the “wicked old Knight.”

ACT II.—*Scene I.*

Bardolph and Pistol return penitent to Falstaff but are dismissed with a wave of the hand. Dame Quickly enters, telling Falstaff that Alice is expecting him at Ford’s house “from eleven till one”—at which time Ford will be absent from home. He gives her money, arranging to be there at the time stated. Bardolph rushes in announcing the arrival of “a certain Master Brook” (Ford) who is duly admitted. Ford tells Falstaff that he is very much in love with a Mrs. Ford, but that she is so austere and distant that he has no hope of winning her. Would Falstaff, with all the “courtly grace” that he possesses, win her for him, then, once having had her affections won over, she might perhaps relent towards himself? Falstaff swallows the plausible tale, takes the bag of gold offered by Ford for his services, and with supreme self-satisfaction, announces that Alice has already “consented to yield to his embraces.” Ford, knowing nothing of what Alice has jokingly arranged, is thunderstruck, believing his wife to be faithless. Falstaff goes out to “don braver garments” and Ford is left alone. He works himself into a frenzy of jealousy, and plots how he will “waylay” Falstaff, “flay him” and then “slay him”—Falstaff returns and lightheartedly asks Ford to take the air with him as he goes on his way to meet Alice.

Scene II.

Alice, Meg and Nannetta await the return of Dame Quickly, who announces the coming of Falstaff. Nannetta is in tears, for her father says that she must marry Dr. Caius. Alice reassures her, and orders the servants to bring in a big linen-basket and to return when she calls them. Falstaff arrives and makes love to her, Alice playing up to him with mock gravity. They are interrupted by the (arranged) arrival of Dame Quickly and Meg, who, amid their laughter excitedly tell of the coming of Ford, determined to “skin Falstaff alive.” Falstaff is hidden behind a screen. Ford, followed by the others, rushes in, accusing Alice of faithlessness, and looking for Falstaff. They rush out again. Falstaff is bundled into the linen-basket, whilst Nannetta and Fenton hide behind the screen, and Alice makes her escape. Ford with Dr. Caius followed by the other men and the servants again rush in, imagining that Alice is with Falstaff behind the screen. A kiss is heard and they tear the screen down, only to find the two lovers. Ford, in a rage, tells Fenton that he shall never marry his daughter. A cry from Bardolph—“He’s there on the staircase,” and they all rush out again. Alice returns, calling the neighbours and then her husband to witness Falstaff being tumbled in the basket through the window into the Thames.

ACT. III.—*Scene 1.*

Falstaff sits disconsolately outside the “Garter,” bewailing his fate. Dame Quickly enters with a letter from Alice. He angrily refuses to have anything further to do with her until assured by Dame Quickly that Alice still “loves” him, and that the episode of the linen-basket was the fault of the servants. He reads the letter in which Alice asks him to disguise himself as the “Sable Huntsman” and meet her at midnight by Herne’s Oak in Windsor Park. Falstaff’s assent to the proposed meeting is overheard by Alice, Ford and the others, who arrange to go to Windsor Park disguised as fairies, witches, etc., where they will set upon and beat Falstaff. Quickly then overhears Ford promising his daughter to Dr. Caius. (In the next scene it is arranged that Bardolph shall personate Nannetta in order to thwart the two men). The scene ends with the women characters arranging the details of the disguises—Nannetta is to be the “Queen of the Fairies,” Meg the “Nymph of the Woodland,” Dame Quickly an Enchantress, etc., etc.

Scene II.

Fenton enters, singing a love song, awaiting the coming of Nannetta. Alice, Meg and Quickly follow Nannetta, and Fenton is disguised. Falstaff, with a large pair of antlers on his head, enters as a distant bell strikes midnight. Soon Alice is with him and he again protests his love for her. The scene is interrupted by the arrival of Meg telling them that the witches are coming. The fairies arrive, led by Nannetta. They dance and sing round Falstaff. Bardolph stumbles over Falstaff, who is lying on the ground in fear of the “spirits of darkness.” All the characters enter, accompanied by men with lanterns, and in a scene of pandemonium, Falstaff is rolled over on the ground and beaten. He begs for mercy and is forgiven by Ford. All the stupidity of his behaviour is gradually brought home to him as each character is revealed. Ford then arranges the betrothal of his daughter to Caius. When the disguises are thrown away, however, it is discovered that Bardolph is with Caius and Nannetta with Fenton. Ford is laughed at heartily. He forgives Fenton, happiness is restored all round and the opera ends with “a rousing lay to end the frolic,” to wit, the famous ten-part fugue which brings the curtain down on a scene of the greatest hilarity and good temper.

The New Scala Theatre,

CHARLOTTE STREET, W.1

PROSPECTIVE ENGAGEMENTS.

JULY:

- 6th—11th . . . Royal Academy of Music in "The Magic Flute" and "Falstaff."
9th* . . . Ginner-Mawer Dancing Matinee.
12th and 13th* "The Son of Heaven," a new play written by Lytton Strachey.
14th . . . Cone School of Dancing.
15th, 16th, 17th "The Grand Duchess"
16th* . . . Miss James' Dancing Matinee.
18th . . . Madame Judith Epinosa's display of Dancing.
19th and 20th . Renaissance Theatre, "The Wild Goose Chase."

* Matinees.

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On SATURDAY, OCTOBER 24th, 1925, at 3 o'clock.

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or Recall of a Performer,
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Meetings.

These Private Meetings are a part of the Educational Course, and are intended to enable the Professors to observe the general working of the Academy, and to promote the interest of the Pupils in each other's progress. The performances challenge no public criticism, and strangers who are present are expected to hear them with indulgence.

The Doors will be closed during each Piece.
Those having to leave are requested to do so between the Pieces and not during the Music.

Titles of Works.		Names of Performers.	Names of Professors.
PRELUDE AND FUGUE ON THE NAME 'BACH'—Organ	Bach	EDNA C. HOWARD†	Mr. REGINALD STEGGALL, F.R.A.M.
SONATA IN C (No. 6)—(1st Movement)—Pianoforte <i>Carlo Albanesi</i> <i>Con movimento, ma quasi solenne.</i>		CONNIE COX	Mr. FREDERICK MOORE, F.R.A.M.
ROMANCE—Viola and Pianoforte	B. J. Dale*	{ HARRY BERLY DORIS SHEPPARD	Mr. LIONEL TERTIS, F.R.A.M.
SONG—"The Celestial Weaver" (Accompanist, NORMAN FRANKLIN.)	Granville Bantock*	HILDA E. HARRIES	Mr. MARCUS THOMSON, F.R.A.M.
ROMANCE IN F—Violin... (Accompanist, WILLIAM F. HARTLEY.)	Beethoven	JACQUELINE TOWNSHEND	Mr. SPENCER DYKE, F.R.A.M.
MADRIGALS—{ "April is in my mistress' face" "The little turtle dove" "Sing we at pleasure"	Morley Vaughan Williams Weekes	{ JESSIE HEWSON (Soprano) MAY TURTLE (2nd Soprano) LILIAN OTTMAN (Contralto) WILFRED MILES (Tenor) GLYNDRW JONES (Baritone) ROBERT ALVA (Bass)	Mr. ERNEST READ, F.R.A.M.
QUARTET IN D (No. 7)—Köch: v. 499 (1st movement) <i>Allegretto.</i>	Mozart	{ JOAN ROCHFORT-DAVIES (1st Violin) WINIFRED BOWLBY (2nd Violin) WINIFRED COPPERWHEAT (Viola) MARION BOWLBY (Cello)	Mr. LIONEL TERTIS, F.R.A.M.

INTERVAL OF FIVE MINUTES.

SONATA (Op. 106), "Hammer-Clavier"— (1st Movement)—Pianoforte <i>Allegro.</i>	Beethoven	DOROTHY E. TANTON (Associated Board Exhibitioner.)	Mr. FELIX SWINSTEAD, F.R.A.M.
SONATA (Op. 11), (1st Movement)—Violin and Pianoforte <i>Lento espressivo.</i>	B. J. Dale*	{ JOAN ROCHFORT-DAVIES (Violin) MADELEINE WINDSOR (Pianoforte)	Mr. ROWSBY WOOF, F.R.A.M.
RECITATION—"My Lost Youth"	Longfellow	MARTIE BALL	Mr. WILTON COLE, A.R.A.M.
CHROMATIC FANTASIA AND FUGUE—Pianoforte	Bach	WINIFRED SANDERS	Mr. VICTOR BOOTH, F.R.A.M.
SONG—"The King of Thule" (Accompanist, NORMAN FRANKLIN.)	Liszt	GWEN LEA-DENNIS	Miss MARY WILSON, F.R.A.M.
SCHERZO IN C SHARP MINOR—Pianoforte	Chopin	BERTHA HAGART	Mr. AMBROSE COVIELLO, F.R.A.M.

* Ex-Student.

† With whom this subject is a Second Study.

CHAPPELL CONCERT GRAND PIANOFORTE.

N.B.—Students are expected not to show the courtesy to their Fellow-Students of leaving before the last piece, unless the programme should extend beyond 5 o'clock.

V. VOCAL DUET, QUARTETS, AND SEXTET	(a) "Tryste Noel"	...	...	...	Richard Terry
	(b) "Salve Jesus" (Duet) ...	...	...	...	Elizabeth Poston (Student)
	(c) "The Holly and the Ivy"	...	...	...	Walford Davies
	(d) "On Christmas Night"	...	...	...	R. Vaughan Williams

JESSIE HEWSON, MAY TURTLE, ETHEL BARKER, WILFRED MILES, ERNEST RATCLIFFE,
WALTER FENNELL, GLYNDWR JONES.

(a) "TRYSTE NOEL."

The Ox he op'neth wide the Doore,
And from the Snowe he calls her inne;
And he hath seen her smile therefor,
Our Ladye without sinne.
Now soone from sleepe
A starre shall lepe,
And soone arrive both King and Hind.
Amen, Amen.
But O the place could I but finde,
The place could I but finde.

The Ox bath hush'd his voice, and bent
Trew eye of pity o'er the Mow,
And on his lovelier neck fore-spent,
The Blessed lays her Browe.
Around her feet
Full warm and sweete,
His bowerie breath doth meekly dwell.
Amen, Amen.
But sore am I with vain travel,
Sore with vain travel.

The Ox is host in Juda's stall,
And host of more than only one,
For close she gathereth withal,
Our Lord, her lyttel Sonne.
Glad Hind and King
Their gifts may bring,
But would to-night my teares were there,
Amen,
Between her bosom and His Hayre.

(b) "SALVE JESUS" (DUET).

Salve Jesus, little Lad,
Smile, little Sir, and make us glad.
Flageolet, Bagpipe, and Hautbois,
Nascitur Jesus Christ pro nobis.

Mother she watched her Babe in Manger,
Talbot he barked, he thought it danger,
Omnibus Pax, say I.

Shepherd he blew his frozen fingers,
When there he heard a noise of singers.
Gloria, Gloria, Gloria,
In the height.

Mary she took her tiny Baby,
Lifted Him up as soft as maybe.
Dominii Filium.

Shepherd is off to Bethlehem stable.
Merrilie, merrilie, he is so able.
Between the downs and sky,

Shepherd his speech he so did make it
As "Hail, little Sir," that is I take it,
Redentor Omnim.

Shepherd is off, his small lambs call so,
Farewell, Joseph and Mary also,
Et Rosa Mundi Tu.

(c) "THE HOLLY AND THE IVY."

The Holly and the Ivy
When they are both full grown ;
Of all the trees that are in the wood
The Holly bears the crown.

The Holly bears a berry
As red as any blood ;
And Mary bore sweet Jesus Christ
To do poor sinners good.
Chorus.

Chorus : O the rising of the sun,
And the running of the deer,
The playing of the merry organ,
Sweet singing in the choir.

The Holly bears a prickle
As sharp as any thorn ;
And Mary bore sweet Jesus Christ
On Christmas day in the morn.
Chorus.

The Holly bears a blossom
As white as any flower ;
And Mary bore sweet Jesus Christ
To be our sweet Saviour.

The Holly bears a bark
As bitter as any gall ;
And Mary bore sweet Jesus Christ.
For to redeem us all.
Chorus.

Chorus.

(d) "ON CHRISTMAS NIGHT."

On Christmas night all Christians sing,
To hear the news the angels bring ;
News of great joy, news of great mirth,
News of our merciful King's birth.

When sin departs before Thy grace,
Then life and health come in its place ;
Angels and men with joy may sing,
All for to see the new-born King.

All out of darkness we have light,
Which made the angels sing this night ;
"Glory to God and peace to men,
Now and for evermore. Amen."

VI. MOTET for DOUBLE CHOIR—"Mater ora filium" Arnold Bax*

Mater ora filium
Ut post hoc exilium
Nobis donet gaudium
Beatorum omnium.

Amen.

Fair Maiden, who is this bairn
That thou bearest in thine arm.
Sir, it is a Kinges son
That in Heaven doth wone.

Mater ora filium, etc.

(Unaccompanied.)

Man to father He had none
But Himself God alone,
Of a maiden He would be born
To save mankind that was forlorn.

Mater ora filium, etc.

The Kings brought Him presents,
Gold, myrrh, and frankincense.
To my Son full of might.
King of kings, and Lord of Right. Alleluia.

Mater ora filium, etc.

Fair maiden,
Pray for us unto thy Son, sweet Jesus,
That He may send us of His grace,
In heav'n on high to have a place.

Mater ora filium, etc.

VII. CAROLS. (a) "Cradle Song" } For Small Choir B. J. Dale*

(b) "Rosa Mystica" } For Chorus and Bells.

(c) "Noël"

For Mixed Chorus.

(d) "Benedicamus Domino"

For Mixed Chorus.

(a) "CRADLE SONG."

O my deir hert, young Jesus sweit,
Prepare they creddil in my spreit,
And I sall rock thee in my hert
And never mair from thee depart.

There is no rose of such virtue
As is the rose that bare Jesu :
Alleluia.

For in this rose contained was
Heaven and earth in little space :
Res Miranda.

Leave we all this worldly mirth
And follow we this joyful birth :
Transeamus.

(c) "NOËL."

On a winter's night long time ago
(The bells ring loud and the bells ring low),
When high howled wind and down fell snow
(Carillon, Carilla).

St. Joseph he and Nostre Dame,
Riding on an ass full weary came
From Nazareth into Bethlehem.
And the small Child Jesus smile on you.

And Bethlehem inn they stood before
(The bells ring less and the bells ring more),
The landlord bade them begone from his door
(Carillon, Carilla).

"Poor folk" (says he) "must lie where they may,
For the Duke of Jewry comes this way,
With all his train on a Christmas day"
(Carillon, Carilla).

Procedenti puero
Eya, nobis annus est !
Virginis ex utero
Gloria ! Laudes !

Deus homo factus est et immortalis.

Sine viri semine
Eya, nobis annus est !
Natus est de Virgine
Gloria ! Laudes !

Deus homo factus est et immortalis.

But I sall praise thee evermoir
With sangis sweit unto thy gloir ;
The knees of my hert sal! I bow,
And sing that richt Batulalow !

By that rose we may well see
There be one God in Persons Three :
Pares forma.

The angels sang, the shepherds too :
Gloria in Excelsis Deo :
Gaudeamus.

Poor folk that may my Carol hear
(The bells ring single and the bells ring clear),
See ! God's one Child had hardest cheer !
(Carillon, Carilla).

Men grown hard on a Christmas morn ;
The dumb beast by and a Babe forlorn.
It was very, very cold when our Lord was born.
And the small Child Jesus smile on you.

Now these were Jews, as Jews must be
(The bells ring merry and the bells ring free),
But Christian men in a band are we
(Carillon, Carilla).

Empty we go, and ill bedight,
Singing Noël on a winter's night.
Give us to sup by the warm firelight,
And the small Child Jesus smile on you.

(d) "BENEDICAMUS DOMINO."

Sine viri copia
Eya, nobis annus est !
Natus est ex Maria
Gloria ! Laudes !

Deus homo factus est et immortalis.

In hoc festo determino
Eya, nobis annus est !
Benedicamus Domino !
Gloria ! Laudes !

Deus homo factus est et immortalis.

* Ex-Student.

PROGRAMME

PRICE THREEPENCE.

CHAPPELL CONCERT GRAND PIANOFORTE.